LYRIC GENIUS

CONSISTS LARGELY IN DRAMATIC INTERPRETATION OF A SONG.

She Has Driven the De Reszkes Sulking to Their Tents with Carmen and Marguerite-Music Notes.

Nothing could more typically express Calve's Carmen than the depiction of Merimee in his novel, from which the libretto impersonation. An untamed passion is re-"L'amour est enfant de Boheme." Her singing and dancing are bizarre and full of charming simplicity, as with her winning ways in the Seguidilla she turns the head of Don Jose. Her entire presentation has the Spanish colorings which are conjured up by the tambourines and castagnettes of the orchestra. It will be remembered that in 1884, in Paris, Marie Van Zandt lost herself in extravagances, which caused great theatrical scandal, Mme, Calve leans also toward the extravagant, but she understands how to impart charms to her boldness. Thus, for instance, the gypsy song in the tavern, refrained by the chorus in the second act, is finally developed into a general terpsichorean whirl, which has an intoxicating effect on the audience.

A shiver ran down the backs of ninetenths of the audience at the Metropolitan Opera House at the close of the second act the last night Calve sang in "Carmen. The curtain was being raised in response to the loud applause that followed the scene between Mme. Calve and M. Lassalle, the toreador. The fringe caught the table on the right, tipping it over and throwing the bottle and goblets and-horror of horrors-Carmen's hand mirror on the stage. Mme. Calve's expression immediately assumed a tragic phase as her eye sought the

mirror. The audience was quick to catch her meaning, for, justly or unjustly, the prima donna is credited with a most naive belief in omens of good or ill import. Was it broken? was the question ever asked himself. A moment more and Mme. Calve's eyes were dancing again, and the audience applauded anew. To completey round off her bit of extempore acting, ime. Calve tripped over to the spot where the mirror lay, and, picking it up, held it

ad significantly and smiling in seem-And who that saw her and didn't know it would have supposed that it was, after all, only a tin property mirror that wouldn't have broken if it had fallen off the Metro-

Three years ago it could be said of the Metropolitan Opera Company that their re-pertoire included a "Carmen" perform-ance excelled by none in the whole world. Then Emma Calve sang Carmen, Jean De Reczke personified Don Jose, Micaela was presented by Nellie Melba, and Edouard de Reczke had the part of Escamillo. It appears, however, that commercially this star erformance did not meet the sanguine anpations of the managers, for the stars were withdrawn one after the other, and at last Mme. Calve was alone intrusted with the task to fill the house by her pernal magnetism. This is the way one New York paper explains the absence of the De Reszkes from the closing perform-ances of "Carmen" this year. Others more truthfully announce that Calve has so outshone the De Reszkes that they could not endure the unfriendly comparisons and

so quit singing with Calve.

Mme. Calve's real name is Emma De Roquer, and she was born in Madrid in 1864. Her father, who was a Spaniard, was a civil engineer. Her mother was from the Department of Aveyron, in the south of France. Her early education was so re-ligious that the tendencies of that time still

cling to her. She is devout, superstitious, and at times even passionately religious. The rapidly-ending season of operatic performances at the Castle-square Theater, Boston, had a notable event last week in the first production on any stage of Director Max Hirschfield's latest work, which liscribes as "A dramatic episode in a rologue and two acts," and which he has named "Au Clair de la Lune" from the chansonette which he has used as a leading motif in the style of some of the older composers of opera. In the story as told by Mr. Hirschfield, who is his own librettist, some suggestions for its outline have been taken from a dramatic narrative by Richard Voss, a celebrated German writer, and the lyrics have been furnished by Mr. Fred Dixon. The action deals with the love experiences of Marius, a dragoon of Na-poleon's army, and Liane, a Parisian ac-tress, the scene of the prologue and first act being on the French shore, near a ghthouse, in the vicinity of Marseilles, and that of the second act in the apartments of a hotel in a neighboring mountain town. Previous to the opening scene Marius has quarreled with and killed a rival for the effections of Liane, and he arrives at the lighthouse a fugitive from justice. He is succored and saved from his pursuers by and his sister Olive. An interval of twelve months passes covered from his recent illness, H between the prologue and the first act, and during this time Marius has married Olive, and taken the place of Francois as keeper of the lighthouse, the latter having joined a religious order. Captain Bertrand has, in the meantime, become the admirer of Liane, and arrives upon the scene accompanied by the actress and a Philadelphia Press. gay party of Parisians. She sings the Chansonette, "Au Clair de la Lune," and lege library or of mirer, now the lighthouse keeper, by recognizing his voice as he takes up the refrain of the old melody. Marius quarrels with Olive, and deserts her to rejoin Llane. During the brief interval between the first and second act, Liane has tried of Marius, and rejoined Captain Bertrand, to whom she betrays Marius as a fugitive from justice. Olive and Francois arrive upon the scene to urge Marius to return to his duty. Marius, becoming enraged at the appeals of Olive and Francois, attempts the life of the latter, but kills his wife. Captain Bertrand, in following the suggestions of Liane, has stationed his men within shot, and as Olive falls he gives the word of

At one of his recent London concerts Herr Felix Mottl devoted an evening to "The Development of the Overture." He began with Handel's overture to his opera, "Agrippina," Gluck's to "Iphigenia," and Mozart's to "The Magic Flute." At the head of the modern school was Bee-"Leonora," No. 3, followed by Weber's "Der Freischuetz" and Mendelssohn's "Hebrides." The advanced school was represented by Berlioz's "King Lear" overture and Wagner's "The Flying Dutchsinger." This is a fairly comprehensive list. but it may be said that there were over-tures before Handel. Lulli framed the model of a short introduction, generally repeated, followed by a fugal movement, a form so frequently met with in Handel's operas and oratorios. Purcell wrote overtures in the same form, and these and other composers frequently added a movement in these antique dance rhythms, preerably a minuet. It should be noted that these overtures were purely independent pieces, bearing no relation whatever drama to follow. It was Gluck who first perceived the endfor preparing the hearer for the story about to be unfolded. This artistic device was subsequently followed in general, except ossini, who was an arch-offender in writing lively overtures to gloomy, tragic Of late operatic composers have, in e main, abandoned the formal overture for an introduction setting forth certain themes which subsequently reappear in the body of the work. Meanwhile, however, concert overtures, chiefly with a pro-gramme, or, at any rate, of a descriptive nature, have increased and multiplied of least likely that the term will fall into desuctude. Reverting to the examples offered under the direction of Herr Mottl, it may be mentioned that Handel's "Agrippina" is a very early work, emanating from the year 1707, when the Anglo-Saxon master was resident in Italy—that is to say, several years before he fixed upon England as his permanent residence.

command, which results in the death of

Marius, leaving only Francois to mourn

the tragedies of the final scene as Captain

Bertrand and Liane retire, while the re-

the distance, sung by a party of merry-makers, as the curtain falls.

Mr. E. Silas, the English composer, has been discussing what he forcibly and felicitously calls "tone fooleries." In the course of his remarks he attributes much mischief to "foolish and money-greedy publishers and others who label the works of the lamps and to send out their radiance to illuminate a widely spread horizon.

vention. The late publisher Wessel gave titles to pieces by Weber and Chopin never dreamed of by those composers. Once the following advertisement could be seen in a daily newspaper: "L'Ange qui Chante Melodie Divine." by Mendelssohn. This was simply the slow movement from the violin concerto. A German composer of lived and died in Paris, was paid for adding titles to Mendelssohn's 'Songs Without Words.' It was a miserable failure and the author of those titles repented of his deed. Respect for deceased masters has given way to conceit of so-called editors-planists who, not being able to compose, decompose the works of others, but this subject is, in its way, so fermidable that it would require

almost an entire book for its exposure. The recent indisposition of Jessie Bartlett Berlin," says Miss Davis, "who, whenever dians of an opera in her repertory was to be perager came forward and announced that, owing to a sore throat, she was unable to the King rose and commanded them to keep their places, which they wonderingly did. four dragoons entered the capricious lady's room, 'Mademoiselle,' quote the officer, 'the King inquires after your health.' (ing is very good; I have a sore throat." His Majesty knows it, and has charged me to take you at once to the military hospital to be cured.' Mademoiselle, turning very pale, suggested that they were jesting, but was told that Prussian officers never indulged in such a thing. Before long she found herself in a coach with the four men. I am a little better now,' she faltered out; will try to sing.' 'Back to the theater. said the officer to the coachman. Mademoiselle thought she had receded too easily. 'I shall not be able to sing my best,' she said. 'I think not.' 'And why?' 'Because two dragoons in attendance behind the scenes have orders to carry you off to the military hos-pital at the least couac.' Never did the lady sing better," concludes Miss Davis.

In his three seasons as an opera impresario, Mr. Walter Damrosch has presented fourteen operas and given fiftyeight performances. Of the latter Wagner claims fifty-one. Beethoven two. Mozart wenka one. The most popular, to judge by the number of presentations, has been "Lohengrin," with nine performances. Next have come "Die Walkure," with eight, and "Slegfried," with seven. "Tannhauser" is 'Tristan and Isolde" follows with six. "Die Meistersinger," with five, and "Die Gotterthose that have been produced every season.

"The Pirates of Penzance" was performed for the first time in Egypt recently, at the Khedivial Opera House, Cairo. A French in all its integrity before the house, shaking correspondent learns that the applications for seats have been so numerous that, if possible, arrangements will be made to give | therefore brought to her work as a playmatinees, in addition to the evening performances. After the run at Cairo the opera will be introduced by the same company to an Alexandria audience. Sir Arthur Sullivan has been a frequent visitor to Egypt for the benefit of his health, but this is the first time any of the comic operas have been mounted in the theaters of Egypt.

Mr. Joseph Bennett says in the London Telegraph, in animadversion of the socalled "Symphonic Tone-Poem, which sounds grand and means nothing:" "During the conductorship of my late friend, Alfred Mellon, at the Adelphi Theater, it happened that one of the comic actors-I forget whether it was Wright or Paul Bedford-addressed Mellon thus: 'Mr. Conductor, could you give us some music descriptive of an Englishman who went abroad, changed his religion, and forgot his umbrella?' No better satire could be applied to the present fashionable tone-poem."

At Liege, Belgium, grand opera is given at prices ranging from \$1.25 down to 10 cents. Monday's performances are given at half price, which brings the cheapest seats down to 5 cents. The bill is a long one, "William Tell" and "Faust" comprising a recent programme. "Carmen" and "Trovatore" followed the next evening.

George M. Blandford has lately written a catchy song in the same vein as "The Sunshine of Paradise Alley," entitled "The revelers in the first act of "An Enemy to Angel of Mulberry Bend." It has a waitz the King," had an attack of heart failure refrain, and tells a pretty story "in the language of the people.'

It is said that M. Plancon has been so Herbert's new operetta, "The Serenade," which the Bostonians are singing at the Knickerbocker Theater to crowded houses, that he has secured the rights for a French version in Paris,

Philip Greely, the well-known composer, is writing a series of sacred songs with artistic and financial success.

Miss Sophie Traubman, of the Metropolitan Opera Company, has declined an offer to sing at Vienna during the coming season, and will spend the year in America. She has been engaged for the musical festival in Philadeiphia.

Herr Moriz Rosenthal is expected to be able to fill concert engagements in London in May. He sailed last week for his home, in Switzerland, not yet entirely recovered from his recent illness. He returns

THE MODERN LIBRARIAN

He Should Be a Person of Great and Accurate Knowledge.

resence of her former ad- open to the public, realizes that his great business is not to give the student the book that he asks for-anybody could do that; a penny-in-the-slot machine would answer, just as any one can feed a man who is hungry. What is wanted is some one who will tell a man what he needs and will make him want what he doesn't want. If a student comes into the library and says: The professor directs us to write on such a subject," it is the business of the librarisome idea of his caliber and of his knowlto put in his hand the very book that he needs. It is his business to know what the student wants better than the student knows himself. If a student or a stranger strolls into the library it is for the librarian to infuse into him a love of reading, to enkindle the desire for knowledge, and perhaps, in the spirit of Wordsworth's frain of "Au Clair de la Lune" is heard in Expostulation, to point him to books—that light bequeathed

To beings else forlorn and blind! Up! up! and drink the spirit breathed From dead men to their kind. The librarian of a college or university to-day holds a position that is not sur passed in importance and influence by any professorship; he is the virtual director of the reading of the whole institution. He must know all there is to be known about books, about his own library, and about books all over the world. He may emulate the scholar who once was asked where intained. "There is only one book in the whole world that contains that information," he replied; "you will find it in the library of the Vatican, in Room D. third row of shelves to the left, four shelves from the bottom, the third book from the righthand side." We do not know whether Mr Justin Windsor, the librarian of Harvard College, would have this microscopic knowledge, but it is safe to say that there

is nothing about books worth knowing that he does not know. The guardian of a public library has need of even a larger range of knowledge as there is greater variety in the desires and aptitudes of those who will appy to him, and as the library is becoming more and more a factor in the intellectual and industrial life of every community, and as with every year new fields of labor come into view. The applications, for example, of electricity, the telephone, the Roentgen rays. these and a thousand more, unknown few years ago, now each demands a small library for itself. The library is an essential of the equipment of every technical school, of every professional school. It is the safeguard of the young, the rival of the saloon, the ally of the school, the savings bank and the church. It at once meas ures and promotes the intelligence of the community. In Messachusetts there are more than five hundred libraries, each containing upwards of one thousand volumes. with an aggregate of 4,650,000 volumes. O the 350 towns in the State only forty-four are destitute of a free library. In Boston the free library has its branches and sends With these demands the librarian's calling has become a profession calling for professional education, which is imparted in our own Drexel Institute and in a few kindred institutions. But of course in a school only the rudiments can be given, only a few of the principles imparted. The real librarian must make himself by a lifelong, ceaseless study which shall result in knowledge as vast as it is accurate, a knowledge that is available at a moment's notice. A library alone is like a lighthouse -it is for the librarian to trim and light

SEVEN YEARS FOR SUCCESS.

The Grand Will Be the Only Theater Open This Week-Dog and Monkey Show Coming.

Davis, which caused her absence from "The al upon "The Mysterious Mr. Bugle," by Serenade" for several days, recalled to the | Madeline Lucette Ryley, the star of the contralto a curious anecdote of Frederick feminine dramatist seems more or less in the Great, "There was a prima donna in the ascendant. The three foremost comeanything or anybody displeased her, invari- dramatists for some of the most successful ably became too hoarse too sing. One day plays of their respective careers. It cannot be gainsaid that one of the greatest | Company. appear. The audience prepared to leave, but | cette Ryley's comedy, "An American Citi-Smith Russell in "A Bachelor's Romance," Olympia on April 26. by the same fair author. Madeline Lucette Ryley, besides "An American Citizen" and the new play, is responsible for the wellremembered "Christopher, Jr.," in which John Drew played a season or two ago. Within the brief period of three years this dramatist has leaped from obscurity (at least as a writer of plays), and to-day she challenges the foremost woman dramatist of the contemporaneous stage. Since the achieved so pronounced a success in the hands of John Drew, Mrs. Ryley has written plays which have been accepted by Nat C. Goodwin, E. H. Sothern, Herbert Kelcey and Annie Russell for production in this ing abroad. country, and one for Charles Hawtrey, which he has just produced in England. of the theater as a graceful and successful

actors, and yearned for the luxury of a good fourth, with seven productions, and local habitation and the comforts of domesticity, which were denied her by the dammerung." with six, complete the list of unceasing duties of her profession. Having a decided taste for literary work, Mrs. Ryley turned her attention to play writing. She possessed in marked degree the dramatic instinct, and from her long professional career her knowledge of the technique of the drama was thorough. She wright a completeness of equipment which was unusual among those who venture for success in writing for the stage. Mrs. Rvley wrote for nearly seven years before she gained a hearing, which argues well for her tenacity of purpose, and, it is said, completed within that period twenty-one pieces of dramatic work, which included comic opera librettos, one-act sketches, serious dramas and comedies, before she had the slightest encouragement from the managerial producers. She was a woman, they argued when approached, and women were commonly said to be deficient in the sense of humor. In spite of all this, however, Mrs. Ryley has achieved a signal triumph, and her success is the more credita-

> Martha Morton, the dramatist, author of W. H. Crane's "A Fool of Fortune" and Sol Smith Russell's "A Bachelor's Romance," besides "His Wife's Father," 'Brother John" and other plays, has announced her engagement to Herman Con-helm, of New York. The wedding will take place in New York in the autumn.

C. P. Flocton, who appears as one of the on the stage at the Harlem Opera House Thursday night. He fell to the floor and was carried off the scene by his compannuch impressed by the charms of Victor he was removed to the Hotel Minot. His condition is said to be serious.

Grand-"Pulse of New York." The theatrical season has but two more weeks to run, and the Grand will be the only theater open for this remaining period. Beginning with to-morrow's matinee the William H. Gardiner. Their clever song, "Under Her Little Umbrella," is proving an realistic comedy-drama of the present day. "The Pulse of New York" is a play of much dramatic merit, filled with stirring incidents and presented with good scenery and company. A steam pile-driver in full operation in view of the audience, a real pile being driven, and two realistic dock scenes are features. Stella Mayhew and Chris Bruno head the cast. Miss Mayhew portrays six different characters—a young heiress, a "tough girl," a downcast Yankee lady, a green German girl, a typical housemaid and a newsboy, besides dancing and singing. Mr. Bruno will be remembered as principal comedian of Charles H. Yale's "Devli's Auction" company. There are many specialties introduced. The engagement is for three days with a matinee daily.

The drama will give way to baseball at the Grand next Friday and Saturday, when the new machine will give the "rooters" a The librarian of to-day, whether of a col- graphic portrayal of the games between Inlege library or of a library more freely dianapolis and Detroit in the latter city. English's and "A Baggage Check," Blaney's popular farce-comedy, will open Monday, for three days at the Grand,

Manager Zimmerman's Benefit. The management of the Empire wil' ten-

May 3. Arrangements have been completed for a first part, and a host of volunteers have signified their intention of taking part. It promises to rival his benefit of last sea-Mr. Zimmerman will become a citizen of Indianapolis, as he has made arrangements to move his family here in the next few weeks, and will reside on the North Side. Those who desire to purchase reserved seat tickets may call at the Empire box Pat's Revenge on the Parrot.

A funny incident is told about "Pat," the riding monkey of Professor Gentry's dog and pony show, which is to appear shortly on Illinois and Pratt streets, beginning Monday, May 3. Pat has one corner of the car for his exclusive use, and as he is very nervous he has no trouble in keeping it to himself. Up to about four weeks ago he was made miserable by a parrot, which formerly lived in the roof of the car. When merly lived in the roof of the car. When turn somersaults, which he so adroitly does now, every spare moment during the day he devoted to Pat's education. He would say, "Somersault, Pat." The parrot soon learned to say it as well, and when everything was quiet in the car the parrot would loudly screech, "Somersault, Pat," and as Pat had been thoroughly trained to the word of command, there was only one thing for him to do and that was to turn a somersault. The parrot repeated the performance innumerable times a day. At last, one day the parrot strolled too near the monkey, who feigned sleep until the parrot got up close, when he quietly reached out, grabbed him by the head, pulled out all his feathers, shook him to death, threw him out of the window, and then sat down in the corner with a serene smile on his face. Since that day his life has been more nearly like that which an ideal monkey's life

Notes of the Stage. Belasco's "Heart of Maryland" will have London production next season.

Virginia Harned will resume the part she originated in "An Enemy to the King."

Wilton Lackage and his company have begun rehearsal of his next season's play, 'The Royal Secret." Lassen, the composer, and D'Albert, the

pianist, have been engaged in a libel suit. The planist has been awarded \$12 damages

Daly has put on a most poetic production of "The Tempest." Miss Rehan is not in it. Miss Mackintosh play, Miranda and Miss Gillman gets a line of praise from the

stolen from the dime-in-the-slot machines Academica and academica academica and academica and academica and academica and academica and academica and academica academica

at the Olympia were returned, with a note THE WOMAN DRAMATIST at the Olympia were returned, with a note in which the thief said they were too bad

Although he has had several offers to appear in London, Felix Morris has decided to remain in this country to play some of his

Charles Frohman and Charles B. Dil-Dillingham will do the newspaper work for the London productions of "Never Again" and "Secret Service."

Fanny Davenport was once a target bearer in John Brougham's burlesque, "Pocahontas." in Boston; then a soubrette in "The Black Crook," in Louisville, and then a member of Augustin Daly's stock com-

bel Paines, a dancer, has obtained a jury verdict for \$10,000 for injuries received from a folding bed in the Hotel Normandie, in Chicago, June 24, 1894. At the time she was connected with the "Milk White Flag" J. Aldrich Libbey, William H. Sloan,

Sherman Wade, Ben Lodge, Mart Heisey, Eleanor Elton, Etta Gilroy, Belle Bucklin and Mayme Taylor are the new principals engaged for "The Isle of Gold," which begins its metropolitan run at Hammerstein's

bust of M. Sardou, on which she has been The likeness is said to be striking, but, good or bad, the work will be one of the curiosities of the Champs Elysees Salon, where for many years past the celebrated

George Backus sails for Europe next Saturday for a three months' stay. "Too Much production of "Christopher, Jr.," which Johnson." in which comedy he has very successfully played the leading part all this season, closed a four weeks' engagement in Chicago last night, the company disbanding. Mr. Backus leaves Chicago to-day for New York for a few days there before go-

The American Academy of the Dramatic Mrs. Ryley is well remembered by patrons | Acting are to be united after this season direction of Mr. Franklin Sargent, with Mrs. Adeline Stanhope Wheatcroft as associate. The principal teachers of both insti-tutions will be retained. The performances of the school will be given at the Empire

On the ground that Cuyler Hastings prelar Star" last Tuesday night, William A. Brady, the manager, brought suit against the actor to recover \$2,500. Some members of the "Under the Polar Star" Company refused to play on Tuesday night, at Fall River, Mass., unless they were paid full salaries for holy week. The result was that no performance was given. Mr. Brady said that the players' contracts called for half pay during holy week, and he did not intend to be bulldozed. He has stopped "Under the Polar Star" and put the members of the company who stood by him in re-hearsal for "Annie Laurie," with which he will open in Springfield on Monday even-

R. A. Barnet has found that what the average chorus girl doesn't know about making excuses wouldn't be of use to any schoolboy. While rehearsing "Jack and the Beanstalk" one of the girls turned up a whole day late. Mr. Barnet, who has suffered a similar annoyance before from the same source, determined to make an example of her before the whole company. When she turned up the next day his face assumed the necessary severity and his voice had the tenderness of a buzz saw as ble because it has been gained in spite of he asked: "Miss A—, do you know that mulfitudinous obstacles." What excuse have you are a day late? What excuse have you to offer?" "I didn't bring it with me, Mr. Barnet." "Bring what?" thundered the librettist, with a faint idea that he was being triffed with. "My excuse, Mr. Barnet, left it at home. You see, I got married yesterday, but I didn't think you wanted to see my husband." "We will proceed with the rehearsa;," said Mr. Barnet, somehow feeling that he hadn't made much progress in his role of stern stage manager.

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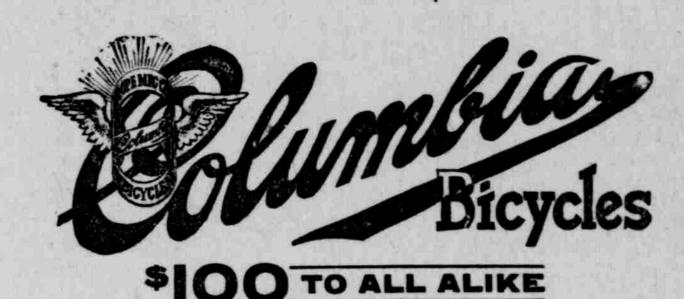
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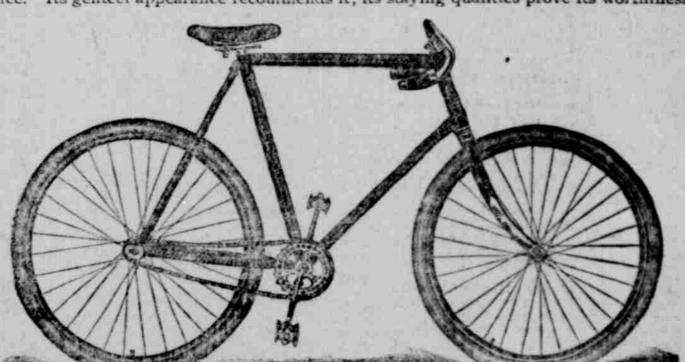
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